RALEIGH ARTS COMMISSION

PROPOSAL TO ESTABLISH A CITY OF RALEIGH PUBLIC ART PROGRAM

Prepared by Janet Kagan,
Percent for Art Collaborative LLC

"We express our values by what we build. And in building for future generations... we must find a way to include public art – to lift their spirits and feed their souls."

James Moeser, Former Chancellor University of North Carolina-Chapel Hill

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Raleigh Arts Commission PROPOSAL TO ESTABLISH A RALEIGH PUBLIC ART PROGRAM

Executive Summary

Over the past twenty years, the City of Raleigh has witnessed enormous growth, and concurrently, the need to support increased cultural opportunities for both residents and visitors. These cultural mandates must include permanent and temporary public art. This report outlines critical goals and carefully considered steps to strategically develop a public art program in Raleigh. Public art is an important dimension of how we create a dynamic, creative and vibrant urban life that makes meaningful connections between people and place.

The non-profit arts in America annually produce approximately \$166.2 billion in organizational and audience expenditures. According to a recent economic survey conducted by Americans for the Arts, the arts support 5.7 million full-time jobs, and provide \$7.9 billion in local government revenue, \$9.1 billion in state government revenue, and \$12.6 billion in federal income tax revenue. In Wake County alone, the nonprofit arts and culture industry generates \$105.76 million in local economic activity.

There are approximately 500 public art programs across America. On average, 80% (or 400) of these programs reside within municipal government. Half of the country's public art programs operate with a percent for art ordinance. In North Carolina, there are five programs that operate under municipal percent for art ordinances; additional communities throughout the state also engage in public art. There are two significant returns on investments made in public art. First, unlike any other investment, a typical public art project can increase municipal tax revenues, improve local business revenues and simultaneously generate both tourism and community interest. Second, public art projects engender goodwill and enhance community image.

The City of Raleigh has begun to develop public art initiatives as evidenced by Red Wolf Ramble, Art In The Park sculptures (*Redbird* in Fletcher Park and *Glimpses of The Promised Land* in Chavis Park), and *Art-On-The-Move* (original art on the sides of City buses). These visible public art projects have been well-received by citizens.

To further advance public art in Raleigh, a permanent program must be established. This program must include a transparent public process for site selection; thoughtful criteria for determining appropriate artists for each commission; a professional and effective decision-making body to direct and implement policy, procedures, and methods through which to invite public participation; and dedicated full-time professional staff. Raleigh's new Public Art Program will also work closely with the City's Comprehensive Plan as well as its adopted individual department and area master plans.

Every significant public art program relies on a stable and sustainable funding stream, which is an essential element for success. Raleigh should adopt a percent for art ordinance, initially allocating half of one percent (with the eventual goal to increase the allocation to one percent) of capital improvement municipal projects (public buildings, parks, and streetscapes), to create and guide the development of a public art collection, long-term maintenance and conservation of the works of art, and public education about the artworks, the artists, and the program.

Management and oversight of public art decisions for the City of Raleigh will rest with a Public Art and Design Board, a formal standing board of the Raleigh Arts Commission. The Public Art and Design Board should have seven members serving in an oversight capacity and supported by a full-time Public Art administrator. To advise in artist selection, the Board will appoint five-member Artist Selection Panels for every public art project.

The City of Raleigh is poised to realize its promise as a 21st century "City of Innovation" as current and new residents, businesses, and visitors take advantage of its location, civic environment, and unique assets. The cultural arts in general, and public art in particular, are fundamental to this success. To sustain this momentum and direction, it is imperative that a permanent public art program be created with the power to transform the City's public spaces and buildings into vibrant and inviting places.



Title: Immigrant Gate II Artist: Jim Gallucci Location: Raleigh, North Carolina



Title: Redbird Artist: Harry McDaniel Location: Raleigh, North Carolina

I. Introduction

Raleigh has invested in the revitalization of its downtown and its neighborhoods, which has significantly contributed to the City's reputation as one of the nation's most livable cities. In 2004, Raleigh City Council approved a public art policy that recognizes the value to its residents and visitors of a diverse collection of public art. In 2007, the Raleigh Arts Commission's 30th Anniversary Committee, comprised of 50 business and community leaders, recommended the establishment of a permanent Public Art Program for the City of Raleigh in their Action Blueprint for Raleigh Arts. The Blueprint was approved by the full Raleigh Arts Commission in early 2008, and subsequently approved by Raleigh City Council in May 2008.

This report outlines critical goals and steps to strategically develop a public art program for the City of Raleigh that responds to and complements the work of the Public Art Committee of the Raleigh Arts Commission as well as the new Raleigh Comprehensive Plan. It presents and describes:

- What is public art;
- Why numerous cities support public art programs;
- What the benefit of public art is to economic development initiatives;
- How public art programs are structured and projects are implemented;
- The importance of civic leadership in sustaining the arts for residents, institutions, and visitors.

Enthusiasm and strong support for the establishment of a permanent public art program is evidenced by Raleigh residents, elected officials, private developers, corporate leadership, non-profit arts organizations, artists, agencies, and businesses.

Raleigh's Public Art Program will reflect the diversity of our communities, artistic styles, and points of view and be transparent and inclusionary in its site and artist selection process, offering a wide range of art that will enhance the character and identity of the City of Oaks. In addition, this Public Art Program will serve as a central portal for artists and information about public art; identify and increase partnerships with educational, civic, cultural, artistic, business, philanthropic, and government leaders and organizations; and serve to unite the arts community in a leadership role for the Triangle and the State.

Advancing each of these goals is important to the realization of the City's vision for the 21st Century, described in the Planning Department's 2030 Comprehensive Plan draft released in December 2008. "Public art is an unparalleled approach to engage and encourage a diverse audience for the arts. Raleigh has the opportunity to foster the arts by integrating public art into the City's landscape." (Comprehensive Plan Draft, page 222.)

To sustain this momentum and direction, it is imperative that a permanent Public Art Program be created with the power to transform the City's public spaces and buildings into vibrant and inviting places. Public art can directly and indirectly:

- Contribute to the economic vitality of the City;
- Change our perceptions of designed and natural environments;
- Enhance the experience of shared public space;
- Build awareness of community history, identity, and geography;
- Assist in the recognition of Raleigh as a major urban capital in the Southeast;
- Build capacity for artists and arts-related initiatives;
- Foster cooperation between the public and private sectors.



Title: Picture This Photo courtesy: North Carolina Museum of Art, Raleigh Artists: Barbara Kruger, Henry Smith-Miller, Laurie Hawkinson, Nicholas Quennelle



 $Downtown\ Raleigh, North\ Carolina$

II. What is Public Art?

Public art is generally defined as art in the public realm for the enjoyment and inspiration of diverse populations. Public art is an important dimension of how we create a dynamic, creative and vibrant urban life that makes meaningful connections between people and place. The integration of art into our everyday experience of public space also helps to promote important social, political, and communal discourse while simultaneously adding aesthetic value to the built environment. When we empower artists to reinterpret our local environment and culture through art, we offer residents and visitors a heightened sense of place and elevate community pride and prestige.

Public art is a fundamental means and product of civic engagement, made especially meaningful when the community collaborates with an artist to help define project goals, objectives, and ideas. Public art also enhances urban design and improves the visual environment. Public spaces with public art are more welcoming and pleasing for residents and visitors, and serve to initiate exchange between the work of art and the viewer as well as among those who connect in public space with public art. Works of public art can also articulate the mission of municipal departments where artworks are sited, memorialize a shared history, and/or express aspirations for the future. Public art created through a public process - in the context of time and location - by its very nature becomes a historical record of the community.

Public artworks may be permanent, temporary, integral to buildings and landscapes, designed elements in a city's infrastructure, or markers of contemporary place and time. Regardless of the type of work of art, the best public art programs in the country strive for artistic excellence, commit themselves to a collaborative process with the community's many constituent interests, and provide public education and outreach as integral to the artist's process.

There are approximately 500 public art programs across America. On average, 80% (or 400) of these programs reside within municipal government; the balance function as nonprofit organizations or are associated with larger cultural arts entities. The Federal government is the largest public art organization in America, administered through the General Services Administration. Half of the country's public art programs operate with a percent for art ordinance. These ordinances allocate between one half of one percent to two percent of a project's capital budget for the acquisition of a work of art or to an artist for the creation and implementation of a commissioned work of art for the project. Many public art programs have adopted policies for public art in private development projects as well. Approximately 20% of these programs have a requirement for public art in private development.

Philadelphia has the oldest percent for art program in the country (in operation for 50 years). In North Carolina, there are five programs that operate under municipal percent for art ordinances: Asheville, Charlotte, Chapel Hill, Charlotte Area Transit System, and the Triangle Transit Authority (for light rail). In addition, 22 communities have voluntary programs to sponsor public art projects or are planning public art initiatives, including Clayton, Durham, Greensboro, and Winston-Salem. The Raleigh-Durham International Airport (RDU) has commissioned public art equal to one percent of its capital expenditures.

There are three primary sources of revenue for public art projects: government, business, and individuals/non-profit organizations. As mentioned previously, approximately half of the public art programs in America employ percent for art funding. The advantage of a percent for art ordinance is that it is a dedicated funding source for public art projects, which is easily identified in a capital project and can take advantage of construction credits for new or renovated building projects. A percent for art ordinance allows for direct allocation of a line item in the project budget for public art; some ordinances also permit capital funds to be pooled into a public art fund.

Together, percent for art ordinances and public art programs have produced tens of thousands of works of art across America. Please see Appendix A for additional information pertaining to the development of public art in America.



Title: Gate of Earth Artist: Lydia Rubio Location: Raleigh, North Carolina (RDU Airport)
Photo credit: Chris Seward, Raleigh News and Observer

III. Economic Impact of the Arts

NATIONAL IMPACT

The non-profit arts in America annually produce approximately \$166.2 billion in organizational and audience expenditures. According to a recent economic survey conducted by Americans for the Arts, the arts support 5.7 million full-time jobs, and provide \$7.9 billion in local government revenue, \$9.1 billion in state government revenue, and \$12.6 billion in federal income tax revenue.

Recent economic impact studies also indicate that for every dollar invested in art, there are both direct and indirect economic impacts of the expenditure. Direct expenditures include design fees to the artists and the team, design materials, and fees for site preparation, fabrication of the work, and installation labor. Indirect effects include tax revenues generated from these transactions, wages paid by businesses where the expenditure was made, visitors' meals, lodging, transportation, and souvenirs. The total economic impact of these transactions represent the number of times a dollar is re-spent in a community.



Title: Love Artist: Robert Indiana Location: Philadelphia, Pennsylvania

STATE IMPACT

In North Carolina, creative enterprises include the arts, new media, and design.

Nearly 132,000 people across the state – approximately 3% of the state's workforce – are employed in creative industries.

According to recent data provided by the North Carolina Arts Council, counties with higher concentrations of creative workers recognize significantly higher levels of revenue from tourists, and those who work in creative fields are more likely to serve as a magnet for new businesses and residents.

An abundance of creative occupations in a community is a major competitive advantage for manufacturing companies. This finding holds in rural areas of the state, where there is a significant tradition of exceptional craft and music, which contribute to sustainable place-based economic development strategies replacing the loss of jobs in agriculture and manufacturing.

LOCAL IMPACT

In 2006, the United Arts Council of Raleigh and Wake County, the Greater Raleigh Chamber of Commerce, and the Greater Raleigh Convention and Visitors Bureau sponsored a county economic impact study of the arts in conjunction with Americans for the Arts. Primary findings of the local research included:

- Wake County's nonprofit arts and culture industry generates \$105.76 million in local economic activity. This figure represents \$43.74 million in direct spending by the industry and \$62.03 million in event-related spending by their audiences;
- Wake County's nonprofit arts and culture industry employs 3,983 FTEs, making it the 10th largest employer in the County (in between Rex Healthcare and WakeMed);
- The arts generate \$64.33 million in household income to local residents;
- The arts deliver \$10.05 million in local and state government revenue;
- Total annual attendance at arts and culture events was 2.57 million people.

Additionally, in a Wake County Cultural Survey to be released by United Arts Council in early 2009, 80.8% of survey respondents support providing financial assistance to fund arts and cultural programs to enhance quality of life, and 65.7% of respondents support requiring 1% of the cost of constructing a public building to be used to enhance the building with public art. (Support for the 1% proposal was strongest among Raleigh residents.)

IV. Economic Influence of Public Art

There are two significant returns on investments made in public art. First, unlike any other investment, a typical public art project can increase municipal tax revenues, improve local business revenues, and simultaneously generate both tourism and community interest. Second, public art projects engender goodwill and enhance community image – two intangible qualities that local and state governments aim to achieve. Data from the City of New York Parks and Recreation Department state that the \$20 million dollar investment in creating "The Gates" in Central Park – which lasted only 16 days – generated an estimated \$254 million in revenue to the City (hotels, restaurants, museums, theaters, retail shops, transit, parking, and transportation). Visitors spend more than residents by twice as much, indicating that the arts draw tourists to a location that is artful and in which their needs benefit the local economy.

Over the past year, the Greater Raleigh Convention and Visitors Bureau conducted a marketing effort to rebrand the City of Raleigh as a key destination site. Cultural offerings play a major role in this new *Visit Raleigh* brand campaign. Public art will become increasingly important to Raleigh's growth and identity as it repositions itself as a "City of Innovation" and creativity.



Title: The Gates Artists: Christo and Jeanne-Claude Location: Central Park, New York

V. Public Art in American Cities

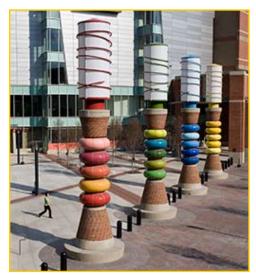
The City of Raleigh has begun to develop public art initiatives as evidenced by the Red Wolf Ramble, Art In The Park sculptures (*Redbird* in Fletcher Park and *Glimpses* of *The Promised Land* in Chavis Park), and *Art-On-The-Move* (original art on the sides of City buses). These visible public art projects have been well received by the public. In addition, Raleigh-Durham International Airport (RDU) has commissioned four artists for public art projects at its new terminal buildings. Two projects were completed in October 2008 and two projects will commence design during November 2008.

The demographics of many American cities with successful public art programs could be explored as possible models for the City of Raleigh. Three public art programs - Charlotte, Austin, and Fort Lauderdale - have been selected for further description because: 1) There are many similarities between these cities and Raleigh; 2) Each public art program has a distinct organizational structure that could be explored for Raleigh; and 3) All are highly respected programs. Additionally, Charlotte is a major city in North Carolina, Austin is a state capital, and Fort Lauderdale is a destination city. All three programs have a successful proven track record that includes the following shared elements:

- Ordinances appropriating from one to two percent of capital projects for public art;
- Broad range of artistic materials, styles, and approaches that have created a sizable public artwork collection integrated in a diversity of ways into the cities' landscape;
- Established public art program oversight boards, artist selection panels, community input process, and dedicated full-time staff to manage the program;
- Involvement by artists on a multitude of levels and participation in ongoing artist registries;
- Specified parameters and resources for the maintenance and care of all artworks.

To date, Austin has developed 161 works of public art, Charlotte has 100 public artworks, and Fort Lauderdale has 208 works of art located in a diversity of settings including public buildings, parks, libraries, courthouses, airports, etc.

Please see Appendix B for additional information about the public art programs of Austin, Charlotte and Fort Lauderdale.



Title: Bobbin Artist: Andrew Leicester Location: Charlotte, North Carolina



Title: Big Chiller Blues Artist: Ann Adams Location: Austin, Texas (Austin Convention Center)



Title: Light Cylinders Artist: Jody Pinto Location: Fort Lauderdale, Florida

VI. Establishing a Public Art Program in Raleigh

Similar to the three case model programs previously described, a successful Public Art Program in Raleigh requires a transparent public process for site selection, thoughtful criteria for determining appropriate artists for each commission, a professional and effective decision-making body to direct and implement policy and procedures, and methods through which to invite public participation. Additionally, a successful public art program must have full-time staff dedicated to the program's oversight.

MISSION AND PURPOSE

The mission of the Public Art Program of the City of Raleigh is: to create and integrate diverse artworks into Raleigh's landscape in order to establish a vibrant visual environment that provides public places with civic distinction, as well as fostering meaningful connections between people and place.

Key goals for the City of Raleigh Public Art Program are to:

- Develop and dedicate resources to create an accessible, diverse, and publicly owned collection of art for the benefit of the City's residents and visitors;
- Collect and commission public artworks that enhance and promote public spaces through place-making rather than discrete objects;
- Contribute to the economic, social, and cultural vitality of the City.

To this end, Raleigh's new Public Art Program will respond to and consider the City's Comprehensive Plan as well as its adopted individual department and area master plans. In this way, public art will recognize design and economic synergies with both public and private capital investment projects while adding community value and interest. The Program will commit to identify and promote a diversity of artistic styles, materials, and content depending upon the site and the capital project allocation. All efforts will be made to engage artists early in the development of a project so as to enhance interaction and decision-making with the community and members of the design team. Private sector interests should also be encouraged to collaborate with the Public Art Program and selected artists to realize projects in public spaces.



Title: Beltline Boogie (Art-On-The-Move) Artist: Robert Schrag Location: Raleigh, North Carolina

FUNDING

Every significant public art program relies on a stable and sustainable funding stream, which is an essential element for success. A percent for art ordinance, initially allocating half of one percent of municipal capital appropriations (with the eventual goal to increase the allocation to one percent) will ensure adequate resources to create and guide the development of a public art collection, long-term maintenance and conservation of the works of art, and public education about the artworks, the artists, and the program. The adoption of an ordinance will allow for the gradual growth and development of public artworks as well as support the attendant administrative responsibilities associated with management of a public art program, including strategies and procedures for artist selection; policies for the acquisition, deaccession, and inventory of works of art; a communications, education, and outreach effort that is fluid and articulate; and an artist registry.

It is recommended that capital improvement projects which involve public buildings, parks, and streetscapes allocate half of one percent for public art. These monies will be pooled into one of three pre-established Percent for Art Funds (Buildings, Parks, and Streetscapes), to be subsequently used for the creation of art at selected sites that fall within the three categories. In cases of a bond appropriation, it is understood that the artist's work will be placed at the site for which the bond was approved. On a quarterly basis, the Raleigh Arts Commission should receive a statement of Fund balances, which are held and managed by the City's Finance Department; the Raleigh Arts Commission is responsible to inform its Public Art and Design Board of Fund balances on a quarterly basis.

PROGRAM ADMINISTRATION

Oversight of public art decisions for the City of Raleigh rests with a Public Art and Design Board, a formal standing Board of the Raleigh Arts Commission. The Public Art and Design Board will have seven members who serve in an oversight capacity and are supported, at a minimum, by a full-time Public Art Program Administrator. The Public Art and Design Board, working in conjunction with staff, provide curatorial expertise, technical support, and project management direction to implement the City's Public Art Program. Its members meet monthly at a regularly scheduled date and time; all meetings are open to the public. Board members must be knowledgeable about the arts in general and public art processes in particular.





Title: Glimpses of the Promised Land

Artist: Mike Roig

Location: Raleigh, North Carolina

The Chair of the Board should be an arts professional; one member of the Board is the current Chair of the Arts Commission. Other members of the Board include representatives from the business community, allied design professions, artists with experience working in public space, and non-profit arts organization representatives. It is recommended that the Arts Commission appoint the members of the Public Art and Design Board, who are then installed by City Council.

On an annual basis, aligned with the adoption of the municipal CIP, the Arts Commission informs the Public Art and Design Board of the list of capital projects approved by ordinance for public art. In turn, the Public Art and Design Board and staff collect appropriate project information (available budget, possible sites, list of potential constituent interests) and the Board decides if it should to draft a call to artists. The Public Art staff consults with all appropriate and affected public agencies, departments, and the public to confirm the ability to site a work of art at that location. The Board, working with the Public Art staff, also determines the reach of the call, the artist's scope of work, project schedule, and artist selection criteria.

To advise in artist selection, the Board appoints a five-member Artist Selection Panel; one member of the panel is a member of the Public Art and Design Board. The other four members of the Selection Panel include an artist with public art experience, a representative from the agency or neighborhood where the project will be sited, an appropriate allied design professional (architect, landscape architect, engineer), and an arts professional (curator, studio professor, art historian, critic, or public art administrator).

The Artist Selection Panel, working in conjunction with staff, tours the project site, reviews all statements of qualification, short-lists artists for interviews, interviews artists, recommends artist(s) for the project, and informs the Public Art and Design Board of its decisions.

The Public Art and Design Board votes on the recommendation made by the Artist Selection Panel, and subsequently informs the Arts Commission of its vote on the recommendation by the Artist Selection Panel. The Arts Commission then informs City Council of the Public Art and Design Board recommendation of an artist for the project.

The public art staff, working in conjunction with the Public Art and Design Board, develops an appropriate scope of work for the selected artist(s), which is forwarded to the City Manager for execution of a contract between the City and the artist.

Please refer to Appendix C for additional details of this process.

VII. Request and Next Steps

The Raleigh Arts Commission requests that City Council approve the establishment of a permanent Raleigh Public Art Program, to be funded from a percent for art ordinance, initially allocating half of one percent of capital improvement municipal projects (public buildings, parks, and streetscapes).

In support of the establishment of a Raleigh Public Art Program, the Arts Commission recommends the following next steps:

- Creation of an ordinance instituting the Program;
- Establishment of a 7-member Public Art and Design Board (nominations to be forwarded to City Council by the Raleigh Arts Commission);
- Hiring of a Public Art Coordinator to support the administration of the Program;
- Proposal of three initial Raleigh public art projects.

One of the first tasks of staff will be to work with the new Public Art and Design Board to draft implementation guidelines and procedures as well as governing policies for public art in Raleigh.



Title: The El Artist: Daniel Hauben Location: Bronx, New York (Subway Station)

VIII. Conclusion

Imagine a world without the Statue of Liberty, the Sistine Chapel, or the Vietnam Memorial. These examples of art in the public realm have become lasting symbols of beauty and significance, capturing the meaning of place while simultaneously embodying important moments in history and collective memory.

The City of Raleigh is poised to realize its promise as a 21st Century "City of Innovation," as new residents, businesses, and visitors take advantage of its location, civic environment, and assets. The cultural arts in general, and public art in particular, are fundamental to this success. By integrating art into the architectural, landscape, and infrastructure design of capital projects, by encouraging excellence in the design of public buildings, parks, and streetscapes, and by creating a landscape that is distinctive and memorable, Raleigh will continue to establish itself as an important American city.

To this end, it is vital to create a dynamic and strong public art program that engages artists in the development of public space and urban design, and contributes to our collective celebration of place.



Title: The Vietnam Veterans Memorial Artist: Maya Lin Location: Washington, D.C.

APPENDIX A: A Brief Survey of Public Art

Public Art Public Places
A Public Art Master Plan for Arlington, Virginia
Arlington Cultural Affairs
Department of Parks, Recreation, and Cultural Resources
(Excerpt from Page 15-17)

Public art can be found in the traces of the earliest human settlements. Before written language emerged, wall paintings served as a means for people to mark places that provided shelter and sustenance, or were charged with spiritual and mythical meaning. The work of artists has also found expression in the architecture and design of cities for thousands of years.

The history of classical Egyptian, Greek, and Roman civilizations, among others, are recorded in the sculptures and paintings incorporated in architecture as well as everyday objects, such as pottery and wooden implements. In the Middle Ages, religious narratives were embedded in the ornamentation of great cathedrals and temples. A century ago, Western cities returned to their classical cultural underpinnings in the architectural embellishment inspired by the Beaux Arts movement.

In America, art of many genres has played an important role in building urban and civic culture and remains layered in the cityscape. To some historians, the modest architectural embellishments of pre-Revolutionary buildings— ornamental railings, fencing, and signage—count as the earliest contributions of artists to the public face of city life. In nineteenth-century America, civic art could be found in the nation-building monuments that celebrated the struggle for American independence; the elaborate memorials commissioned for pastoral cemeteries (some of the first urban parks); and the heroic, nation-healing monuments that marked the sacrifices of the Civil War.

By the twentieth century, citizen-based urban beautification groups had emerged. They inspired and supported a range of artistic efforts, from the Arts and Crafts movement, to the classically inspired architecture and city plans of the City Beautiful movement, to the purchase of avant-garde sculpture for city parks. During the Great Depression, the countless projects of the New Deal Administration and other federal agencies incorporated art that explored regional, nationalist, and democratic themes, strengthening our national identity at a time of economic and political distress.

After the Second World War, as America began to rebuild its industrial cities, new approaches to public art emerged. Early urban renewal projects and modern architecture began producing environments that were hostile to traditional urban life and devoid of connections to community, culture, and history. Architects and planners, recalling the great accomplishments of allied arts, City Beautiful, and federal projects, turned to artists to provide the humanizing touch that urban redevelopment lacked. The idea, pioneered by Philadelphia in 1959, was to require private developers and public agencies to set aside a small percentage of their construction budgets for public art. A few years later, the National Endowment for the Arts expanded the idea by funding community proposals for art in the public realm.

Since then, an ever-growing number of cities and government agencies have adopted policies of incorporating art into the design of public buildings, infrastructure, and even private development that receives public support. These policies, which are sometimes called "percent for art" programs and involve a range of processes for funding and commissioning public art, have produced thousands of public art projects across the country.

In recent years, ideas about public art have evolved. One direction has been the commissioning of art that is integrated with the architecture or the landscape in which it is located. In some cases, the artist and architect cooperate on identifying opportunities for incorporating art into a project, while the art piece is independently created; in other cases, the artist and architect work collaboratively on a seamlessly integrated vision. Another direction has been to incorporate art into a wider range of public capital and infrastructure projects. Artists now commonly work on projects involving workaday elements—electrical substations, pedestrian bridges, stormwater retention ponds, and parking garages—in addition to traditional civic sites like courthouses, parks, and libraries. Finally, as public art projects have become more diverse and challenging, there has been a shift from using art merely as an embellishment for architecture and public space to seeking art that creates a sense of identity, community, and connection to local history and culture. As urban historians have shown that the story of a city is layered and complex, art projects now document, celebrate, and explore communities whose stories may once have been overlooked.



Title: Rosslyn Metro Station

Artist: Y. David Chung

Location: Arlington, Virgina

APPENDIX B: Three Public Art Program Case Models

Austin, TX

MISSION AND PURPOSE

The Cultural Arts Division (CAD) of the Office of Economic Growth and Redevelopment Services provides leadership and management for the City's cultural arts programs and for the development of the arts and cultural sectors as an economic development strategy. CAD is responsible for the Cultural Arts Funding Program, Art In Public Places Program, community based arts development, and programs to assist the development of music, film and creative industries in Austin. For over two decades, the City of Austin Art in Public Places program (AIPP) has made it possible for talented artists of local and national renown to enhance public spaces throughout the City with works of art ranging from outdoor sculptures and murals to functional works integrated into architecture and infrastructure.

ORDINANCE

The City of Austin was the first municipality in Texas to make a commitment to include works of art in construction projects when it established the Art in Public Places program in 1985. By ordinance, two percent (2%) of project budgets are allocated to commission or purchase art for public sites including the airport, convention center, libraries, parks, police stations, recreation centers, and streetscapes.

FUNDING

Project funding is derived from the ordinance, construction credits, and occasionally from contributions and donations.

COLLECTION

The Art in Public Places Panel and staff work closely with project architects, city departments, and community representatives to ensure that the Art in Public Places Collection includes high quality works of art that represent the broad range of media, styles, and cultural sensibilities to contribute to Austin's distinctive ambiance. To date, AIPP has realized 161 works of public art. The total cost of these works is approximately \$5 million. Recent public art commissions include Letterscape (2007) by Jimmy Luu, an earthwork commissioned by AIPP for the Health and Human Services Administrative Campus; and Tribute to Gus Garcia by Lars Stanley, a forged steel and stone desk surround for the new Gus Garcia Recreation Center, which is a 19,200 square foot community recreation center housing a gymnasium, a weight room, an aerobics classroom, arts and crafts area, a computer room, and a tiny tots' room.

MAINTENANCE

Annual maintenance of the artworks is managed by the AIPP and its costs are aligned within and derived from the ordinance and each project budget.

PROGRAM ADMINISTRATION

The seven-member Austin Arts Commission provides oversight and appoints a seven-member Art in Public Places Panel comprised of respected local visual arts and design professionals to make program recommendations. Members of the Panel serve for two-year terms, which are renewable three times. For each public art project, an independent artist selection committee, serving as project jurors, is assembled; their decisions are reviewed and endorsed by the Panel and the Commission. The AIPP Panel meets monthly and all meetings are open to the public.

AIPP has a full time Director-Administrator who is supported by three full time public art coordinators who manage projects and provide technical assistance. AIPP maintains an artist registry that is regularly updated.



Title: Laguna Gyre Artist: Virgina Fleck Location: Austin, Texas

Charlotte, NC

MISSION AND PURPOSE

In Charlotte, North Carolina, the Arts & Science Council (ASC) is a nonprofit organization serving Charlotte-Mecklenburg's cultural community through grant making; planning; and programs and services in the performing arts, visual arts, arts in education, grants for artists, and public art to ensure a vibrant community. Organized in 1958, ASC combines resources from the Annual Fund Drive, allocations from local, state and federal governments, and its endowment to support cultural organizations, educational programs, and individual artists throughout the region. ASC also provides support through the Cultural Project Grant program, helping to fund neighborhood and community-based projects involving arts, science, history or heritage.

The ASC Public Art program was established in 1981. The Public Art Program considers public art to be integral to a community's fabric by recognizing the potential of art to create livable cities, enhance neighborhood identity, strengthen economic development and tourism, educate children and adults, and enrich the spirit and pride of its residents.

ORDINANCE

Since 1993, ASC Public Art has managed the One Percent for Art Resolution for public art for the City of Charlotte and Mecklenburg County. During 2003, the Mecklenburg County Board of Commissioners and the Charlotte City Council adopted public art ordinances that appropriate one percent (1%) of eligible capital improvement project funds for public art to ensure that artworks enhance the area's public spaces and become an integral part of urban and economic development efforts.

FUNDING

Project and administrative funding is derived from the ordinance, which is appropriated through approvals by the City Council.

COLLECTION

To date, there are 100 public artworks that have been managed by the ASC Public Art Program. The total cost of these works is approximately \$7.4 million. Two recent projects include the Romare Bearden Park where Seattle artist Norie Sato collaborated with the landscape and planning firm of LandDesign, to design Charlotte's largest Center City park. Sato applied the themes and spirit of Bearden's artwork to the forms and identity of the park's major design elements.

The Environmental Services Building, which is the Charlotte-Mecklenburg Utilities Department's new environmental services lab on the Westside, is the City's first LEED certified, green building. Artist Pam Beyette designed a floating glass canopy at the entrance, entitled *Nature's Filters*. The artwork explores complex forms and organisms that are part of the primary function within the building – the testing, monitoring and quality control of Charlotte's drinking water.

MAINTENANCE

Annual maintenance of the artworks is managed by the agency where the artwork is located; extraordinary maintenance is the responsibility of ASC and the City Council.

PROGRAM ADMINISTRATION

ASC Public Art is charged with developing partnerships with public agencies, private corporations, and citizen groups to provide artist selection and project management on behalf of public art projects. **Specific decisions about public art projects are the responsibility of the Public Art Commission,** which is an appointed board of City and County volunteers from the arts, education, and business sectors; they constitute the body for all community-based artist selection for public artworks. Specific decisions regarding artist selection is made by an artist selection panel, which is comprised of representatives from the Public Art Commission, the Arts & Science Council, the agency where the work will be integrated, any design team professionals associated with the project, and community representation. The Public Art Commission and the ASC Board of Directors make final approvals and contract with the selected artist.

ASC Public Art is staffed by two full-time public art professionals who determine a list of artists for each project. ASC Public Art maintains an artist registry that is regularly updated and staff play an important role in serving as curators of the public art collection.



Title: Nature's Filters Artist: Pam Beyette



Title: Furrow Artist: Thomas Sayre

Location: Charlotte, North Carolina

Fort Lauderdale, FL

MISSION AND PURPOSE

The Broward County Cultural Division is the designated local arts agency for Broward County as mandated by both the State and the County. The Division's mission is to enhance the community's cultural environment through the development of the arts. The Division manages local cultural events; workshops; community cultural services; grants; public art; and art in education. The Division is also instrumental in supporting and informing the public about world-class arts and cultural facilities and quality events that enhance Broward's lifestyle and the state of Florida. Public art in Fort Lauderdale is integral to the Public Art and Design Department (PAD) of the Broward County Cultural Division. PAD manages several municipal public art programs within the County, of which Fort Lauderdale is one. The public art program directs all works commissioned with County funds.

ORDINANCE

The Broward County Public Art and Design ordinance was established to enhance community aesthetics, promote economic development, and boost tourism. In 1995, Broward County adopted a two percent (2%) public art ordinance, which allocates two percent of eligible construction costs from County capital improvement projects for commissioned artists to provide design expertise and to create artworks within a broad range of capital improvement projects. In addition, the ordinance allows for the pooling of funds for high impact projects and for non-County private and public partnerships. The Program exerts a strong emphasis on developing projects that create place, thereby improving the visual environment for the citizens of Broward County while advancing the missions of County departments where projects are sited.

FUNDING

The Broward County Art in Public Places Program was established in 1978 for the purpose of enhancing the County's heritage and promoting a greater understanding and awareness of the visual arts. Project funding is secured through ordinance.

COLLECTION

To date, the public art program has realized 208 works of art in public buildings, parks, libraries, courthouses, the port, and the airport. The total cost of these works is approximately \$12.4 million. Recent public art projects include video installations at the airport by artists Konstantia Kontaxis and Mark Moormann, and a mural by artist Lisa Houck at a branch library.

MAINTENANCE

Annual maintenance of the artworks is managed by the AIPP and its costs are aligned within the project budget allocated through and specified by the ordinance.

PROGRAM ADMINISTRATION

The Public Art and Design (PAD) Committee oversees the operations of the program and recommends appointment of seven-member specialized artist selection panels. The selection process, which includes community and agency representatives, is intended to promote excellence while ensuring fairness, diversity, and sensitivity to the specific needs of constituent groups. The Chair of the PAD Committee is a member of the Broward County Cultural Council. The Director of the Cultural Division serves as the primary staff to PAD and is assisted by a professional public art staff of eight full time employees, including a conservationist and specialists in specific project areas. Artists are selected by a committee comprised of design professionals and community representatives. Program staff administer the artist selection process and oversee the commissioned projects through research, design, fabrication, and installation of the completed artwork. Artists are contracted by the County at the same time as capital project architects thereby allowing them to fully participate as members of the project design team and to assure the integration of artistic elements into the project. Program staff ensure that selected artists meet with community representatives and conduct research into the historical, environmental, and cultural history of the project location before beginning the design.



Title: Blue Birds with Wild Weather System Artist: Lisa Houck Location: Fort Lauderdale, Florida

APPENDIX C: Proposed Process for Raleigh Public Art

The Public Art and Design Board will provide oversight, working in conjunction with the city's Public Art Coordinator and staff, involving curatorial expertise, technical support, and project management to implement the Raleigh Public Art Program. The Public Art and Design Board is a seven-member standing body whose Chair is an arts professional; one member of the Board is the current Chair of the Raleigh Arts Commission. Its members will meet monthly at a regularly scheduled date and time; all meetings shall be open to the public.

The process for awarding public art commissions from capital project funds: (Descending order reflects the sequence of activity)

- 1 Raleigh City Council approves a capital project that includes half of one percent for public art (based on the project budget).
- The Raleigh Arts Commission receives quarterly financial statements from the City's Finance Department regarding the balance of its Public Art Fund. Funds are appropriated to the Public Art Fund by the City Council based on half of one percent of all eligible capital expenditures.
- 3 Raleigh City Council informs the Raleigh Arts Commission of this allocation.
- 4 Raleigh Arts Commission informs its Public Art and Design Board of project allocations and Fund balances.
- The Public Art and Design Board, working with the Public Art Coordinator and other city staff, collect the appropriate project information (budget, site, list of constituent interests, etc).
- The Public Art and Design Board, working with the Public Art
 Coordinator and other city staff, draft a call to artists, determining the
 reach of the call, the artist's scope of work, project schedule, and artist
 selection criteria.
- 7 The Public Art and Design Board, working with the Public Art Coordinator, appoint a five-member Artist Selection Panel; one member of the panel is a member of the Public Art and Design Board. The other four members of the Selection Panel include an artist with public art experience, a representative from the agency where the project will be sited, an appropriate allied design professional (architect, landscape architect, planner, engineer, etc), and an arts professional (curator, studio professor, art historian, critic, public art administrator, etc.).
- The Artist Selection Panel, with the Public Art Coordinator, tours the project site, reviews all statements of qualification, short-lists artists for interviews, interviews artists, and recommends artist(s) for the project. The Public Art and Design Board then opens an official public comments period, along with hosting a public meeting.

- 9 The Artist Selection Panel informs the Public Art and Design Board of its decisions.
- The Public Art and Design Board votes on the recommendation made by the Artist Selection Panel.
- 11 The Public Art and Design Board informs the Raleigh Arts Commission of community response and its vote on the recommendation by the Artist Selection Panel.
- The Raleigh Arts Commission informs the City Council of the Public Art and Design Board's recommendation of an artist for the project.
- The Raleigh Arts Commission asks the Public Art Coordinator, working in conjunction with the Public Art and Design Board, to develop an appropriate scope of services contract(s) for the selected artist(s).
- 14 The Public Art Coordinator forwards contracts through the city system, and finally to the City Manager.
- 15 The City Manager approves and executes the artist's contract.
- The Public Art and Design Board maintains design review throughout the life of the contract and project.



Possible Future Site for a Raleigh Public Art Program Project

RALEIGH ARTS COMMISSION

- Jim Baldwin
- Jessie Cannon
- Lou Johanson
- Wendy Kesterson
 - Clyde Lundy
 - Patricia Perry
- Lionel Randolph
 - Bob Rankin
- Laura Raynor, Vice Chair
 - Karen Ridout
 - Richard Ruggero
 - Brian Shawcroft
 - Brian Starkey, Chair
 - Ann Tharrington
 - Lee Tripi
 - Beth Yerxa

PUBLIC ART COMMITTEE

- · Jason Craighead
- Blanton Godfrey
- Thomas Savre
- Brian Shawcroft
- Lee Tripi. Chair
- Carter Worthy

